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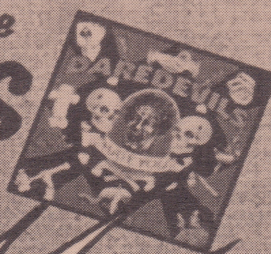
SKRATCH

**punk / ska / alternative
art
miscellaneous Junk**

**CADILLAC TRAMPS
JIGSAW
REEL BIG FISH
NEUROSIS
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**AQUABATS
X**

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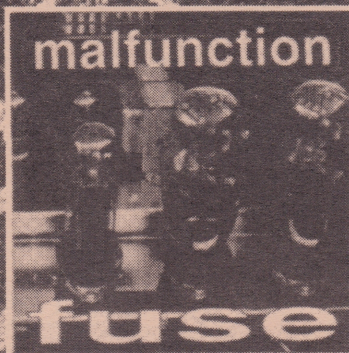
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A CORRECTION FROM APRIL'S ISSUE: THE GASHUFFER CD REVIEW
WAS WRITTEN BY TIM AJIOKA, NOT DAVID TURBOW.

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This issue is dedicated to 76 unocal and all those gas stations that need a nozzle shoved up their butt. We are now offering six month subscriptions (look inside for details). See you on Tuesday Punk/Ska nights at THE SHACK in Anaheim 630-0121. And always remember don't close the door unless it's shut. We support the local scene and hope you do, too. Happy readin! Punk smells and Ska stinks.

-scott present

The editor does not necessarily share the opinions expressed in this publication.

CADILLAC TRAMPS Reunion 3/29/96

The CADILLAC TRAMPS, much to the joy

of their fans, reunited for a series of shows. The band's Club 369 gig proved that time and personnel changes have nothing to reduce the power and glory of the Tramps, who opened

their hour-long set with a driving version of "Hoodoo Guru".

Vocalist "Gabe" Gaborno asked if anyone wanted to hear some Led Zeppelin or Black Sabbath, then launched into a powerful cover of "Whole Lotta Love," (minus the moaning). Gaborno, whose frontmanship is legendary, handed out cash to fans who were willing to set the pit in motion, in addition to fulfilling a few other simple requests.

Backing Gaborno were Warren Renfrow on bass; Ray "Bones" Rodriquez (from the X Members) on guitar; Jonny Twobags on guitar and back-up vocals and Dieter on drums.

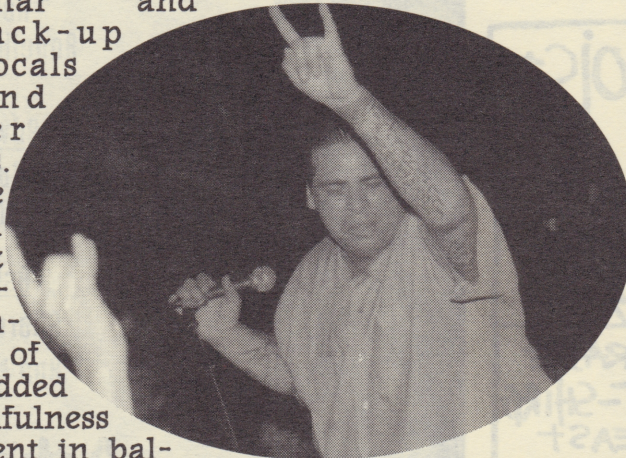
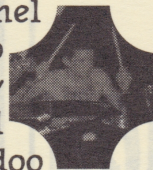
What sets the Tramps apart from other OC punk bands is their soulfulness, which features a heavy dose of rhythm and blues added to the mix. The soulfulness is especially apparent in ballads like "Don't Go," the song most requested by the women that night. Gaborno always sings it like he's breaking another little piece of his heart in the process. As for songs

that exploit the down and dirty quality of rhythm and blues, nothing in the spectrum of punk

music compares to "train to Fame," with its chunky riffs and express train rhythms. Chalk some of this up to the superb rhythm section..

Gaborno's parents were at the show, and he took a moment to thank them for "making it all possible." I think the fans felt the same way too, because despite the fact everyone in the Tramps is active in other projects, their unique sound is sorely missed.

-Marcia Taylor



Club 369
4/18/96

"How many of you have been listening to X all your lives?" asked club manager Randy Cash at X's recent show at Club 369. The audience responded with overwhelming enthusiasm for the greatest surviving band of L.A.'s early punk scene. Actually, I'll go beyond that to say that X is one of the greatest bands of any time and any place. It's staking a big claim when you listen to the band's nine records, watch their performance in "Decline and Fall of Western Civilization, Part I," and see them perform live. It is undeniable.

X's music is set apart by its intelligent, evocative lyrics-- which often chronicle chaos, alienation, loss and passion-- and its ferocious instrumentals. DJ Bonebrake and John Doe create fierce rhythms for Doe and Exene to wrap their urgent vocal harmonies around, while Tony Gilkyson's liquid guitar playing ties the whole thing together.

X delighted the audience with a typically generous 16 song set, with material spanning the band's output, but drawing mostly from its first three albums. All of the songs seriously rocked, but the high points were "Nausea," the definitive punk song of all time; "Back 2 The Base," with its witty portrayal of a deranged bus passenger; and "The Stage," a haunting new song about fear and alienation, distinguished by Exene's finely-tuned delivery. There's no question--X retains the passion and power that has marked its career.

All you X fans should be sure to catch upcoming local performances by the John Doe Thing and by the Tony Gilkyson Band.

-Marcia Taylor

NEUROSIS

Showcase Theatre 4/6

couple of guys



images and

disturbing
film footage. My favorite
part of the show was when
this guy put a gun to his
**head and pulled
the trigger.**

Blood runs out of his nose
and mouth like a waterfall.
It was crazy. Everyone in
the place had their
eyes glued
on the band members.
I have to say that
Neurosis have one of
the most intense shows

I was
looking
forward to

see Neurosis, but

I

wasn't ready
for a long
night of
speed metal-
thrash bands
who
were
billed
to play
first. I



from

Neurosis, a
viola, and a cello
player. The music
was rather somber
and it started to
burn me out.
Finally what I came
for, this is
kinda dif-
ficult

came to the
conclusion, I don't like
speed metal, so if I
were to com-
ment on
them it
would be

unjust. I
must say
that the

crowd responded positively.
There was every kind of
Thom, Trick, and Gary in
the place.

But first Logical
Nonsense played, it was a

because
there show is
too much for words,
but I will

try anyway. Their show is a
blend of eye **SCORCHING**
visuals and ear
c^or^ro^diⁿg hardcore.
Behind the band is a large
screen that's used to hype
up the crowd with grim



I have ever seen.

The **brutal**

images will stay with you
long after the ringing in
your ears.

-Bruce Kolberg

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STYMIE ~~Sum of One~~ SUPERNOVICE AT THE SHACK 4/02/96

On this warm night in early April, I settled onto a bar stool, Long Island Iced Tea in hand, and prepared myself for a night of Hootie and the Blowfish. Imagine my surprise when Hootie et al did not step onto the stage. Instead, Sum of One took their places on The Shack stage and began to play. This is not my pal Hootie, I said, but a real band instead. I turned to listen.

Unfortunately, I believe that I caught Sum of One on an off-night while they were suffering from a severe lack of patron interest and appreciation, which was too bad since Sum of One is a pretty good band. The guitar sound was very rich and full, with a creamy, smooth as real butter distortion and a warm summer rain (it does really rain in the summer in most places, just not here in Southern California), chorused, clean guitar tone.

The rhythm section was tight, with a full bass sound to complement the stellar guitar playing. Some special Kudos for the drummer are deserved, since he played an excellent set (of songs, not drums, although his drums may have been an excellent brand too. I forgot to look).

Of course, any band that has the cojones to mix "Paperback Writer" and "Raspberry Beret" into their set to an already under appreciative audience gets some extra brownie points, simply because an already inattentive crowd has nothing left to complain about but a band allegedly murdering two great songs. Now when this same band does a good job on these two songs (as Sum of One did the crowd must shut up and listen, which some people even did during these songs).

By now I had begun to sip some beer; and Stymie had taken the stage with several epithets and then had turned on the chain saws that were acting like guitars.

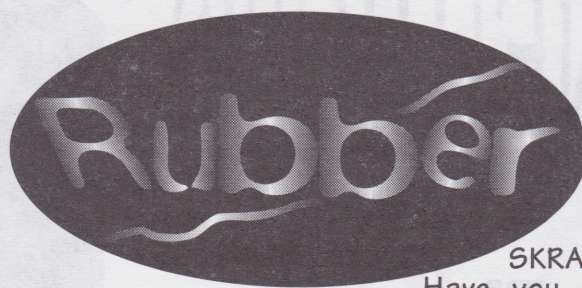
What felt like a steel cable throttling and crushing my throat turned out to be a bouncy, bleach-blond bassist slamming my inner ear into a brick wall with his Olympian rumble. Repeated slaps from the crackling drums, mixed with the alcohol and the throat throttling, and I was no longer in any shape to rely on what was left of my senses. . .

. . . which was okay because the next band, Supernovice, did not make me figure out what each of their songs were about. They were nice enough to inform me, before each song, that the particular song was about a girl. Supernovice was a nice power pop/alternative band. The rhythm section was nice and tight and kept an even pace throughout their set. The only drawback to the guitar sound was that Supernovice had two people playing Strats, which causes the guitars to only fill up certain frequencies and leave some others silently screaming to be filled.

Supernovice finished, so I ventured forth into the now no longer warm April air and sat in silent reflection about what I had just seen and heard. While it was true that I had missed Hootie and the Blowfish, I had seen and heard something much more meaningful and original. I had also had more fun.

-JASON BEECHER

Interview with



SKRATCH: Have you guys played in other local bands besides Rubber?

J & E: Yes, we've all been in lots of other bands.

SKRATCH: How long have the members of Rubber been playing together?

E: Four months.

SKRATCH: You don't sound like a lot of other OC bands. What are some of your influences?

J & E: We have a variety of influences from early 80's pop and alternative groups like the Plimsouls, Cheap Trick, the Knack, GBH, Discharge and Flux of Pink Indians.

SKRATCH: How do you see the current OC scene?

J & E: Punk is still strong, but it's mixed with alternative. The scene is great right now. We really like Jigsaw.

SKRATCH: How would you describe your music?

J & E: Our music is poppy, like the Knack and Cheap Trick fused with Dramarama. We think of it as melodic energy.

SKRATCH: Is it true you give out rubbers to your fans?

J & E: Yes. We give out rubbers as a promotional thing, but we thought it was a good idea because they really work and aren't just a novelty item. People are happy to get them.

SKRATCH: Marcia Taylor

J & E: Jason and Eberle

-Marcia Taylor

DISCLAIMER: SKRATCH AND THE BAND RUBBER ADVOCATE SAFE SEX WITH A LUBRICATED LATEX CONDOM WITH NONOXYNOL 9. MENTOR IS STRONGLY RECOMMENDED. WE ALSO SUGGEST JIFFY CREAMY PEANUT BUTTER ON RITZ CRACKERS.

THE **AQUABATS** BEGAN THE SHOW WITH THEIR USUAL WACKY HI-JINX (SEE ARTICLE ELSEWHERE IN THIS ZINE). THEIR 30 MINUTE SET CONSISTED OF FAVES LIKE "MARTIAN GIRL" AND "TARANTULA" HAD THE CROWD GOING NUTS AND CRYING OUT FOR MORE. THE GLASS HOUSE UNFORTUNATELY WOULD NOT ALLOW THE STAPLE CHICKEN McNUGGETS THROWN INTO THE AUDIENCE. A FLASH OF LIGHT OUTSIDE, AND THE BATS WERE HISTORY, BACK TO THE PROFESSOR'S



ABODE.

THE **SKELETONES** WERE NEXT. THIS 6 PIECE BAND BLEW THROUGH THEIR SET WITH GREAT VIVACIOUSNESS (AND EVEN FUN). THE LARGE STAGE ALLOWED LEAD SINGER AND TRUMPET PLAYER JONAS, TO RUN AROUND, A FEAT IMPOSSIBLE AT PREVIOUS VENUES I'VE SEEN THIS BAND. THEIR SOUND IS MORE REMINISCENT OF OLD SCHOOL OR EAST COAST SKA RATHER THAN THE CURRENT OC/LA/RIVERSIDE SCENE. THE CROWD PLEASER WAS DEFINITELY "THESE BOOTS ARE MADE FOR STOMPIN". WITH GREAT SURPRISE, JONAS' ATTIRE WAS NOT RIPPED TO SHREDS AS HE JUMPED INTO THE SKANKING KIDDIES BUM RUSHING THE STAGE. THE **SKELETONES** SONG "RACE BACK" CAN CURRENTLY BE HEARD ON SAN DIEGO'S 103.9 RADIO STATION.



LASTLY, WAS L.A.'S OWN OLD SCHOOL BAD BOYS, **FISHBONE**. THEY PLAYED MANY OF THEIR SONGS OFF THEIR UPCOMING ALBUM, **CHIM CHIMS BAD ASS REVENGE** OUT IN MAY ON ROWDY RECORDS (THEIR FIRST ALBUM IN 2.5 YEARS). **FISHBONE** PLANS ON TOURING THE U.S. THROUGHOUT THE NEXT YEAR. LOOK FOR SINGLES AND VIDEOS SOON.

BACK TO THE SHOW, **FISHBONE** STARTED OUT WITH A SPOKEN WORD, THEN RIPPED THROUGH A BLISTERING SET OF NEW MATERIAL, REMINISCENT OF A PARLIAMENT/FUNKYDELIC SHOW RATHER THAN A SKA FORERUNNER FROM THE DAY. IT WAS SIMILAR TO **FISHBONE**'S **ALTER EGO, TRILIO DISGRACIOUS**, A TREAT IF YOU HAVE THE CHANCE TO CATCH THEM PLAY. THE BAND, ANGELO, FISH, WALT, NORWOOD, AND J.B., CONTINUE TO BE A FORCE TO BE RECKONED WITH. LEAD SINGER, ANGELO, PLAYED THE THERAMINE WITH THE FORCE OF MIKE TYSON AND THE RHYTHM OF DESI ARNEZ, ROLLING HIS HANDS AT AN IMAGINARY PUNCHING BAG REPEATEDLY TO THE MUSIC. THE AUDIENCE WENT CRAZY OVER THE NON-STOP SET, SLAM PIT AND ALL. IT'S OBVIOUS THAT L.A.'S STAPLE SKA/FUNK/PUNK BAND, **FISHBONE**, CONTINUES TO THRIVE AND GROW AS THE YEARS ROLL ON. STAY RUDE.

-JONNY VEGAS HALPERIN

O . C . ' s M u s i c M a d n e s s

Although the top bands of the local ska scene were headlining, this was not only a ska-bonanza, but an explosion of ten talented bands ranging the musical scale to the fan fair's delight.

at SIDE BY SIDE

Other Cuts opened the show with what some might call Heavily heavy metal influences in contrast to the expected Ska/Punk motif. Other Cuts formed in Feb. of 95 when one of the band member's mother left for Guatemala for an unspecified amount of time, and they were able to practice without hindrance.

O.C. unfortunately played for a small (apparently paralyzed) crowd because of officer friendly and his throng of storm troopers strip searching all the fourteen year old teenyboppers, and the entire crowd couldn't get in until the middle of Unsteady.

Ah, now Unsteady, this is a great band! Why they played second I'll never know. These Mods know what ska is, it's always nice to see a group of nice dressed men playing good 2-Tone to a sea of kids who just broke the curfew law. I can't say enough about this band, they are just great skavovin' skankers. If they play anywhere near you, or cities away, see these suits, you're not Ska until you see them live.

The third band of this extremely long venue was Opus, though not Ska, still an impressive group with hard hitting guitar riffs and mind numbing bass lines with many catchy songs. I enjoyed their slightly random lyrics, although I can't say the same for the crowd. Unfortunately, the crowd had all but gotten in and were now looking for seats to wait for the larger bands. Ziggens! Okay there not Ska, but damn their good! I've always liked this band, and seeing them live only heightened it for me. The so-called brothers of rock and sarcastic country pleased a now excited crowd with "something about a waitress" and all their sing-along songs. If you've never seen Ziggens live, you've never really heard the Ziggens. This is a band of true power in music, so look for their new cd Ignor Amos (Large fuzzy hat not included).

Jazz at a Ska show? Why not? Pocket Lent closed the first half of the show with hip-hop Jazz of a second kind. I've seen these guys many times, and I can't get enough of them. One, their horns are great. Two, the bassist is pure talent. Three, the guitarist has patented the waki-cha sound. And four, their singer has enough energy to run the entire band. See them! See them! See them!

My SuperHero opened the second half of the show to a very happy crowd. Although the accordion wasn't loud enough as usual, the dual vocals made up for all the technical problems. This band has always been a crowd pleaser, but the floor was extra fun when they showed up. My Superhero played a tremendous set and stunned the crowd with danceable tunes and good Skat beats.

H.F.O.'s, or otherwise known as "The Hawaii Five O's", played as the



seventh band in the super Ska gig. At this point the crowd is super hyper to see the big bands and decide to rest before they appear, which sucks for H.F.O.'s. But to hell with the trendy crowd, they played, and they played damn good! This band is true driving music, and better put, surfing music. They claim to be a surf band but you can't help but hear the skat beat in some of their songs. Altogether, H.F.O.'s surprised the crowd and played a very steady set with elegance.

How do you describe Aquabats? Some have called them the Devo of Ska (But don't tell them that), some have named them a joke band (But I don't think so). I'll tell you what they are, they're the funnest damn band around, that's what they are! If it's shucking marshmallows into the crowd or setting off fireworks on stage with tikilamps, the Aquabats tear the place apart with funny dances, great facial expressions, and superhero suits to boot! But that would all be nothing if they couldn't play, and play they can! The Aquabats are so talented they explode out of their suits! With the lead singer from Pocket Lent in disguise, the Aquabats had three trumpets to blast out super Ska for a gratefully skanking crowd. The Aquabats play all over the place, you must see them!

Action League are true nice guys. It's refreshing to see a traditional 2-Tone/New Wave band in a land of mixing sounds that drown out the original sound. Action League have some soundboard problems and a few cords get unplugged, but they play anyways, and they play pretty damn good! I love a band that gets back to it's roots, and Action League do just that. If you'd like to go back to the late seventies-early eighties and hear the stuff the

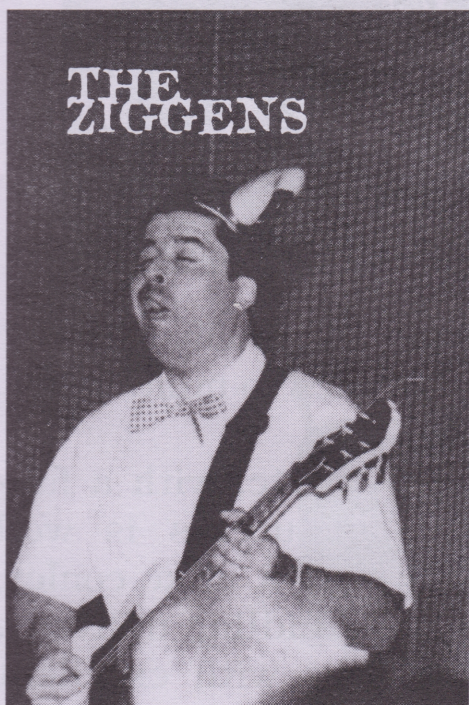
80's were made of, Action League is your ticket to Keen Central.

Here's where it gets exciting! Reel Big Fish headlined the show and were expected to play an extra long set with an unexpected encore and the end.

Guess what happens instead! As Aaron is playing the fourth song in their lineup, security guards start to get extra antsy about the funny dance everyone is doing. So, being protectors of justice, they start to wander around in the crowd to try to ruin the skakids fun. Aaron doesn't like this one bit, so he yells (Sarcastically) "Mosh Pit"! The crowd starts a mock mosh pit and the security leaps in to stop the fake fighting. Okay, here's the not so fun part. Aaron lobs his mike stand into the crowd to bother one of Officer Friendly's henchmen, clunk, it smacks a poor chap (Who will remain nameless) right in the frontal lobe of the cerebral cortex of his noggin. Well, security doesn't like that at all and bum rush the stage. Aaron jumps off the stage, the crowd floats him off the floor and he runs out of the roller rink hooting, "Run from the law. Run from the law"! He then jumped into his ridiculously stickered car, backed up into My Superhero's truck, and drove off down the street.

But other than that, Reel Big Fish play a powerful set with biting, catchy lyrics. By far, the best band of the night.

-Skandi



spit for brains rubber jigsaw knockout

4/9 at the shack

This show featured five bands, three of whom are really making waves these days. spit for brains opened with trash on guitar and vocals, linus on bass and vocals and danny on drums and back-up vocals. their set was marred by some technical difficulties, but they managed to crank out 10 hardcore punk numbers, including one about a guy who has his penis cut off by his mom and a homophobic ditty called "i hate you homos." these guys have a definite future playing frat parties. spit for brains has an album coming out on one foot records and a 7-inch on lethal.

next up was rubber a huntington beach quartet whose sound reflects a very listenable mixture of pop and punk, with riffs, hooks and melodies all standing out in each song. the band includes eberle on bass and vocals, keith on drums, kerri on guitar and vocals and jason on guitar. eberle and kerri's vocals are strong and musical, and the rest of the band supports them with skill and verve. "save me," "generation sex" and

"tweeked" are all

solid songs. rubber doesn't sound like many other oc bands; the only comparison that comes to mind is new york city's dgeneration.

jigsaw has been in the limelight of late, with a full-length feature in oc weekly. it's success is well deserved, because vocalist and guitarist mike conley, bassist john g and drummer jamie reidling deliver a fast paced set of well crafted songs with excellent musicianship. standout songs are "virus," "waiting" and "sour," the last of which jigsaw recorded as a video, which has gotten some airplay on mtv. so see these guys soon, before they get really big.

marcia taylor

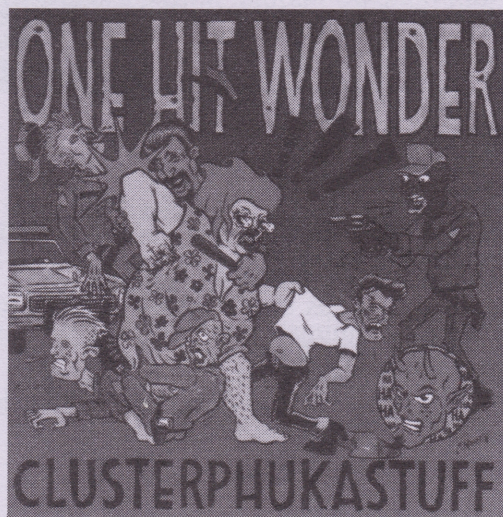




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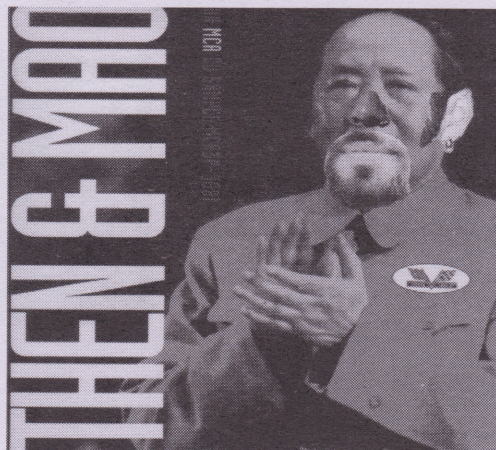
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CD REVIEWS

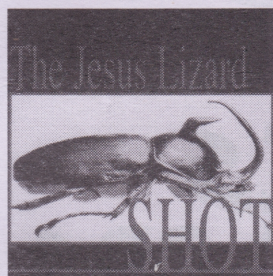
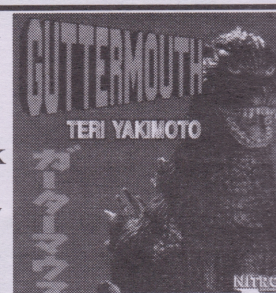


Strung Out
Suburban Teenage Wasteland Blues
Fat Wreck Chords

13 blasting tunes charging at your cranium and never letting up. Fueled by an amazing rhythm section, these guys crank out some great music with enough power to keep the slam pit goons happy and throwing in good melodies without making themselves sound wimpy. Exceptional. -Maynard Krebs-

Guttermouth
Teri Yakimoto
Nitro Records

Vocalist Mark Adkins creates plenty of stabs and stands atop Plateau Obnoxious proudly. After all, he's good at it. He manages to talk shit about hippies and "needs a lot of drugs" on the track entitled "Generous Portions." But it's all in good fun. Teri Yakimoto is a fine audio platter with a lot of its flavor on "Room For Improvement", "Genorous Portions", and the very mellow ditty "A Day At The Office." This cd is a lot of fun. One question though-does Mark's voice sound a little like Fat Mikes on this album? You decide. -Scott Presant



The Jesus Lizard
Shot
Capitol records

With the release of "Shot" the Lizard prove they are the Gila Monsters, a deadly & ugly Lizard from the SW. US. Desert of Rock & Roll. This is a chip off the old block and the band keeps their consistency even on a major label. The music is best described as auditory canal splitting clamor ensuring to leave you of unsound mind. No matter what deranged path the music takes, it keeps its uniformity. On the other hand, David Yow (vocals) is as unpredictable as an earthquake, his vocals range from growling & groaning to barking & moaning with the occasional sing-along. The top guns are "Thumper", "Thumbscrews", "Skull Of A German", "Now And Then", "Too Bad About The Fire" is an amusing little ditty. Don't let the "Capitol" label scare you away before you give this a 'Shot'. The Jesus Lizard are the uncivil mannerless friends that you mother hates anyway. With "Shot" the Lizard gets my "noise pollution" seal of approval. -Bruce Kolberg-



One Hit Wonder
CLUSTERPHUKASTUFF
Lethal Records

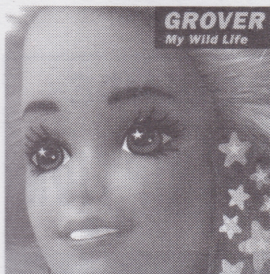
Local boys make good at creating relentless sing-along punk rock anthems. This collection contains a bunch of stuff recorded at different times and various locations over the past few years: vinyl only single releases from Lethal and Dr. Dream, live stuff from Linda's Doll Hut in Anaheim, plus previously unreleased 2-track preproduction live recordings from their "Where's The World" era EP. -David Turbow

Propagandhi
Less Talk, More Rock
Fat Wreck Chords

I've always had a problem with most bands on this label, as I've felt musically they all sound the same. And as Propagandhi are no exception, they certainly do it well, and with great lyrics to accompany the melodicore structures. This has certainly been played quite a lot on the cd player and will for some time. Recommended.

-Maynard Krebs





Grover
My Wild Life
Zero Hour Records

I'll say it time and time again. Much of the good music in the U.S. these days is coming out of Chapel Hill. three songs on this CD were produced by, and features the bass guitar craftsmanship of the legendary pop genius of Mitch Easter, from Let's Active. The prominent front person vocalist/guitarist, Angie Carlson also really shines on songs like "Yeah, I'm Dumb". If you must draw comparisons, then Grover sounds a bit like the Primitives with a heavy Pretenders influence. I dig

the double entendre chorus hook in "Hole In My Eye" with its poignant and ultra catchy line, "I just can't see straight, are you still the same?". -David Turbow



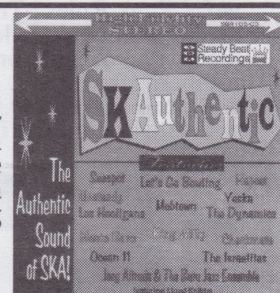
No Knife
Drunk On The Moon
Time Bomb Recordings

Huge thumbs up! NO KNIFE is one of the truly outstanding, energetic gems spawned from the burgeoning San Diego Scene, which features ultra-tight really beefy ass guitars, heavy drum hits from Ike Zarembo, and the melodic vocals of Mitch Wilson. To understate the bass playing of Brian Desjean is a piss poor idea. NO KNIFE'S live shows go off, so you'd better not miss them when they pass through this artistically barren region. My favorite song was "Habits" which has a wonderful Fugaziesque guitar riff, and mounting tension into a stop/start chorus hook, "never meant it to be". Ultimately, the strength of NO

KNIFE is in their unforgettable song writing craftsmanship. -David Turbow

Skauthentic
Steady Beat Recordings

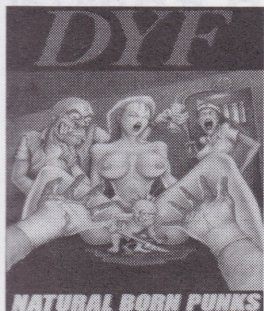
California has more ska bands per acre than anywhere else in the U.S. Skauthentic is a compilation featuring L.A., Fresno, San Diego, and Bakersfield traditional ska bands (rather than skacore or ska/punk). More than half of the tracks are instrumental and stay true to the Jamaican ska roots of the late 50's and early 60's, with plenty of cha cha rhythms. And as a good comp should, include the P.O. Boxes for bands like Mobtown, Let's Go Bowling, King Willy, SeeSpot, and Hepcat. -David Turbow



One Eye Open
Boobs: The Incomplete Sets
Too Many Records

Once again Kebin, Owins, Bender, and returning original bassist Marco are back stronger than ever with their debut 7" record with enough television nostalgia to make you a re-run addict. Included on the 7" are covers of television theme songs and commercials both redone One Eye Open style. Some mentionable highlights are "The Muppet Show," "Greatest American Hero," and "Saved By the Bell." Guitarist Tim Owins croons the "Laverne and Shirley" theme song so well, that it might just become the new anthem for the 90's. Also included are short commercial covers that will bring back memories like Ovaltine. This is yet another One Eye Open release that you will either get or you won't. But you have to keep in mind that One Eye Open is a band in which humor and anti-seriousness plays a big part in their music, but even if you don't, they really don't care. If you want a little something to tickle your funny bone, pick this one up.

-Tim Ajioka

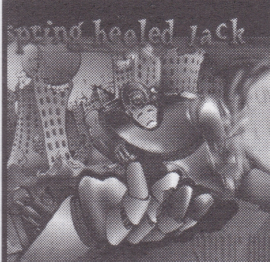


D.Y.F. (Death Youth Foundation)
Natural Born Punks
Spider Club Music

I've personally waited for Whittier's D.Y.F. to come out with a full-length album for about two years now, and it was definitely worth the wait. The first time that I saw D.Y.F. was at a show in the desert with Das Klown and the now defunct Verbal Minority. Their powerful live performance is reflected on their debut full-length CD Natural Born Punks. With a fast paced Guttermouth thrash sound and some very inter-

esting melodic lead guitar, D.Y.F. is one of the best-kept unknown secrets in the underground Orange County punk scene. Songs include "Tuesday," "Too Little, Too Late," "Worthless," and "Always There." D.Y.F. are due for some attention, and if you really know what in-your-face punk rock is, then you'll enjoy their debut offering. With this new craze for "ska-punk" in Orange County, it's a breath of fresh air to see a pure 100% punk rock band still around.

-Tim Ajioka



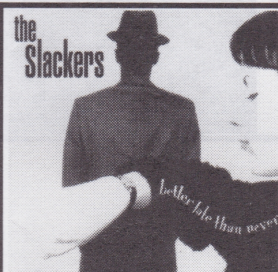
Spring Heeled Jack
Static World View
Moon Ska Records

These guys from Connecticut are definitely the shit, shit means bad, and bad means really really good. SHJ sure picked my sorry ass off the couch today. Their horn section is as strong and tight as a train buzzing its' horn. Their sound reminds me at times of The Mighty Mighty Boss... My favorite tracks were "One Way", "Addicted", and "This Song."
-Todd Bullock

Punk Bites
V/A
Fearless Records



An interesting mix of new bands and old-school bands make up this compilation by Fearless Records. It contains new songs by D.I. ("Two Girls and One Stein") and the Vandals ("His Name Was Joe") as well as contributions by new and upcoming bands such as Assorted Jelly Beans ("You'll Never Know") and Homegrown ("Will You Dance With Me"). Also thrown into the pack is the straight-edge band Ignite ("Distance"). This CD will satisfy the hunger for almost any punk rock fan. Other bands include Schleprock, Strung Out, White Kaps, Drain Bramaged, Das Klown, No Use For A Name, and 30 Foot Fall. Compilations seem to be getting popular after the likes of Liberation Records' Punk Sucks comp. What's next? Punk Rules? The one thing that sets Punk Bites apart from other comps is its diversity in punk styles. There's thrash-pop-hardcore-old school and almost every other style of punk on it. There's also some interesting songs by new bands such as Rubberneck, Blount, and Swindle that gives them the exposure that they deserve when Vandals and D.I. fans buy the CD for them. In all, it's a good sampling, and will satisfy die-hard fans of certain bands until their next albums.
-Tim Ajioka



The Slackers
Better Late Than Never
Moon Ska Records

The Slackers have their feet well planted in the roots of Jamaican Ska. They are not as fast as the most popular Ska bands around these days. But what speed they lack, they make up in poetic rhythm and soul. I just wish I had some dank while I was listening to this. But with or without it, The Slackers go where Ska began. Overall this album was a pleasure to listen to, especially "Treat Me Good", "Sooner or Later", and "Prophet".

-Jeff Corona

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THE DEMO PAGE

BY JASON BEECHER

STYMIE DENTAL RECORDS

This is one of the best tapes of the month. Stymie is a nice pop/punk (?) band that is not trying to save the world with its lyrics, instead the songs are about everyday Joe's and the everyday ironies that they face. The songs are complete and sound like songs rather than pieced together riffs. Sergio Chavez's vocals are a bit warbly at times, but not enough to be distracting. His guitar has a high, biting, crisp attack to it and he can play either great chord progressions or riffs. During the slower parts of some songs, Andy Burrisí bass flows and cascades over the listener, and during the faster parts it squashes the listener into his or her seat. Steve Wilson's drums crack like gunshots throughout the tape.

ONE ELEMENT- hurry UP AND WaitZ LJDJ MUSIC

The only thing that I did not like about this tape was that the vocalist sounded like he was forcing himself at times. When he just sat back and sang, it was cool. The songs themselves had nice riffs and melodies to them. The guitars were well put together, and the greatest treat was that whoever was playing the wah knew what to do with it. The drums were subtle and not overdone, with excellent dynamics. The bass filled up the bottom end exceedingly well.

THE HIPPOS POTAMUS RECORDS

The Hippos are an anomaly; at times they were very good and at other times the whole thing fell apart. When they were together, they were great, but when they are off in their own rhythmic worlds I wanted to scream. Sometimes, there were just too many instruments playing at once and instead of a wall of sound effect, there was just mush. Then, after the mushiest parts, the Hippos went into the best parts of the entire tape. Much like this review, the tape went from clear to foggy, and from contradictory to consistent.

THE CHICKENHEADS

I do not know who mixed this tape, but whoever it was certainly did not do this band a favor. The guitars sound like a white-noise horn section, which does not mix well with the actual horn section on this tape. The bass is nowhere to be found and the vocals sound like mush. The drums are the only saving grace on the entire tape. If I were this band, I would definitely find somebody else to mix their next tape.

INCOMING- NEW

If you really like a lot of distortion, this is a band for you. My (insert your favorite deity here) is there a lot of distortion on this tape. The guitar, while very full, is too powerful for the rest of the mix, and this is a band with actual vocal melodies (a rarity with a male singer) that are worth hearing. When Incoming are playing softer songs, the guitars are tasteful and well done, although the volume level is not at a consistent level with the distorted sections. The songs are good. I give Incoming a thumbs up for some good songs and a great j-card in the tape.

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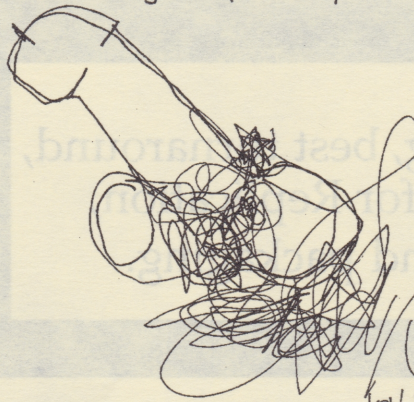
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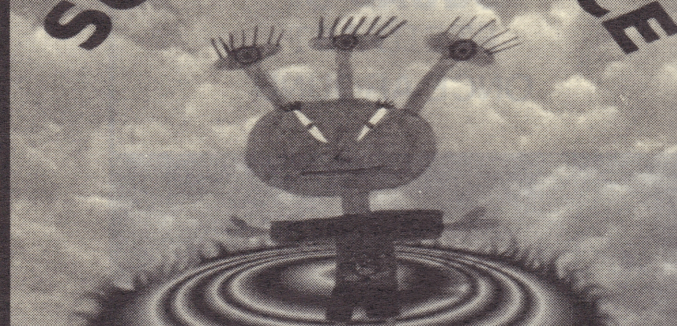
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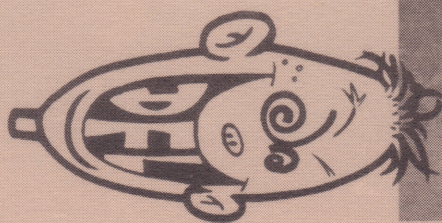
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